

# SOME GOOD THINGS IN THE WASHINGTON THEATERS

## Plays and Players

Great Actors and Actresses  
No More Rare Now Than  
in Days Past—Present De-  
ficiency Due to Poor Plays  
and Stage Methods.

Every now and then a wall is heard from this quarter or that to the effect that acting as an art has degenerated. They who thus mourn what they regard as the decadence of the stage point to the days of Kean and Macready, and Mrs. Siddons and Charlotte Cushman, and sadly shake their heads and refuse to be comforted. The gravamen of their lament is that romance and sentiment have been crowded to the wall by realism, and the actors and actresses of our day and generation lay more stress on their wardrobe and the stage furniture than on a correct interpretation of the characters assumed by them, or the quality of their acting.

"Distance lends enchantment to the view." It is not at all improbable that they who utter these lamentations invest with the halo of romance the apparitions that present themselves to their minds in the vista of the past. It is one of the peculiarities of advancing years that events are regarded with exaggerated importance the farther they are removed from the present. The things we have seen in our youth, the scenes in which we then participated, seem to us surpassingly beautiful and enjoyable; yet when it happens that we return to them they not infrequently appear "stale, flat, and unprofitable."

Thus it is with the stage of the past and of today; thus with those that typify it. There have been in our day and age just as talented actors and actresses as were known two or three generations ago. On the stage, as in every other department of human endeavor, the process of evolution never ceases, and there is no reason to suppose that it has been retarded in the case of the domain of the production of actors. The really great, it is true, are few and far between today, as they were in the days gone by, for nature is not lavish in dispensing those elements that make up greatness; but they come and go, now as well as then, at intervals. Looked at from this standpoint there is no cause for despair. If a plea be made for improvement it must rather be directed to the betterment of stage plays and stage methods. It will hardly be denied that in both these departments there is strong reason to be alarmed. The public must bear its share of the blame for these blemishes, for it has shown itself too indulgent in its acceptance of the things that are set before it. It has allowed its artistic taste to become vitiated, and the result has been the production of a generally poor class of stage productions, but "pari passu" a less desirable class of players. These latter are to be excused, however, to some extent, at least, by reason of the conditions in which, most likely against their inclinations, they have been placed. The reaction is setting in already. The people are giving unmistakable signs of constantly growing impatience, and many a production which a year or two ago would have been allowed to have a more or less prolonged run has had to be retired, or was continued on the boards greatly to the disadvantage of the box office returns. In due time the pendulum will swing the other way. Give us great plays and nobler stage methods, and great actors and actresses will not be lacking.

### At the Theaters.

#### "Columbia"—"Mrs. Dane's Defense."

"Mrs. Dane's Defense," selected for presentation at the Columbia Theater this week, has never been given here. It was written by Henry Arthur Jones, the author of "The Case of Rebellious Susan." It is a dramatic comedy in four acts. It was originally produced by Charles Frohman and enjoyed a run of 300 nights at the Empire Theater, New York.

Charlotte Walker, who has just closed her season with James K. Hackett, having been his leading woman for the past four years, will be the leading lady of the Columbia company for the remainder of the season and will, of course, be seen in the part of Mrs. Dane this week. This role was created by Miss Margaret Anglin. Mrs. Walker is sure to endear herself to the patrons of the Columbia Theater, as she possesses wonderful charm, youth and beauty.

Guy Standing, the popular leading man of the Columbia, will play the principal role, having created it when a member of the company which originally produced it. The other cast members, including Jeffries Lewis, Louise Gallows, Fuller Mellich, John Dean, Malcolm Duncan, George Gaston, Philip Sheffield, and C. F. Emery, will be cast in congenial roles.

#### Lycium—Oriental Burlesquers.

The Oriental Burlesquers will appear at the Lycium on one week, commencing with the Monday matinee, under the management of W. B. Watson. "A Japanese Honeycomb" is the title of the opening part, in which the leading character is assumed by Mr. Watson. Jeannette Dupre, the charming French chanoine, heads the female contingent. Krausmeyer's Alley, with Mr. Watson as Herman Krausmeyer, brings the performance to a close. The olio has among other acts, West and Williams, sidewalk songsters; Leonard Brothers, premier European acrobats; Rice Sisters, vocalists, and Rogers and Marguerite, vocalists and dancers.

#### "The Mikado" by Amateurs.

Famous Comic Opera to Be Presented by Miss Wilson.

Gilbert and Sullivan's famous comic opera, "The Mikado," which will be presented by Miss Katie V. Wilson at the Lafayette Theater under the personal direction of Thomas Evans Greene, on the evening of Friday, June 3, promises to surpass all previous productions of the kind given at the National Capital. Mr. Greene's experience with the Savage Grand Opera Company enables him to train the large chorus and principals so well that this presentation of "The Mikado" will be one of the best ever heard in this city.

Miss Wilson has planned a most elab-

## RUSSIAN JEW SEEN IN PART OF SHYLOCK

Jacob Adler Speaks His Lines in Yiddish—Critics Say It's  
a Great Performance—Actor a Man of  
Forceful Personality.

There has been seen at the American Theater in New York, recently, an extremely interesting demonstration of art for art's sake. A Jewish actor has deliberately taken the most obnoxious race character in all Shakespeare—old Shylock—for his excuse to play before an English speaking audience, and, surrounding himself with an English speaking company, has read the lines of the old money lender in Yiddish.

Jacob Adler is the brave man who has dared to do this, says a writer in the New York Commercial, and, although he tells me that he is steeped upon the stage in his own personality in the wings and is only the artist before the footlights, I am positive that it would not be his wish to play the part before his own countrymen with such emphasis upon racial distinctions as he has made during this present engagement.

It has been an artistic success and such a popular one that the newcomer has been snapped up for an immediate tour among the vaudeville stages, with a combination of the same polyglot entertainment, and aside from the sensational side of the affair, there is a real merit in the high order in his performance—such merit as would, I think, demand a return to the field in other characters, particularly as the actor tells me that he has a repertoire of 400 different parts.

### Always an Actor.

He is a forceful personality, this new Shylock, and one that will be heard from in a large way. During the fifteen years that Mr. Adler has been in the city, playing parts and managing a theater on the Bowery, he has established and acquired an entirely different clientele from that which he hopes to call his from this time on. And he shows determination of a right sort for one who has succeeded so signally in the one branch of art to be willing to sacrifice his present position in the hope of attaining another. But that he will win out in the end with his art I am positive.

He has always been an actor. He was one at heart when a boy long before he gave up his government position at the age of seventeen to join others who were already upon the stage.

Born in Odessa, and coming to the Russian capital early in life he saw a strenuous battle between him and success. He, a Jew, in Russia, and determined to make his way before the footlights! It seemed suicidal. Within a long time the inevitable happened. Within a month after he had received personal authority from Minister Tolstoy to play in St. Petersburg, word was sent him overruling the permission with an order denying to all Jews the right of appearing upon the theatrical stage in Russia.

### Back to His Home.

The continent was left open to him (his parents had come from Frankfort-on-the-Main), and there was always London. And so time passed and prosperity was at least beckoning to the young actor, despite his racial handicap. Some twenty years ago he was invited by friends to return to Russia, where permission was granted him to appear with a Russian speaking company—he still using his own Yiddish. His attempt was so well received that an engagement was offered him at 100 roubles a performance in London detained him and other and further combinations soon made it impossible for him to return and renew the triumph of a night in his former home country.

His own description of this memorable performance in his old town, Elizabethgrad, is worth repeating. "I had a dream that I should be permitted to return and play here again. And when the day came when I was actually to appear, every hour seemed a year in passing. At 5 o'clock the theatrical square was filled with carriages. I was told that there were no more tickets left, and that the late-comers were unwilling to go away from the doors. I finally reached the theater, dressed, and went on the stage.

### Before the Aristocracy.

"And when I spoke and heard the unfamiliar Russian replies to my own familiar Yiddish it flashed upon me what it all meant. When I looked out in the

orate stage setting for "The Mikado," besides securing for the actors the most complete wardrobe of stunning costumes characteristic of the "Flower Kingdom," the "Mikado" has outlived hundreds of the so-called light operas and musical comedies, and that it is still an attraction of great interest is evidenced by the fact that it is being presented in New York now to packed houses.

The idea of modernizing and localizing to some extent the dialogue and songs by the introduction of topical hits and verses, in which the Czar naturally comes in for a few "warm ones," will lend additional interest, as will some of the novel costumes and electrical effects. The entire interior and lobby of the theater will be decorated in Japanese fashion with lanterns, and it is expected that the entire corps of the Japanese legion will occupy boxes, thus adding a Japanese atmosphere to the performance.

The principals in the cast have been carefully chosen for the parts suited to their style of work. Miss Ethel Holtz-

audience and saw the old army officers, covered with gold and lace, and the court officers and ministers, in evening dress, the very men who so lately had banished me, I hardly knew whether I spoke my lines or not. At the first opportunity I summoned my doctor and told him it was impossible for me to continue my part. I was burning up with fever. My tongue was parched; my mouth dry. And how he enabled me to finish the play I never know.

### His Conception of Shylock.

Mr. Adler's conception of the part of Shylock is an interesting one. Shylock is a proud, dignified old chap. None of your cringing, whipped and beaten Jew. He is as erect in his bearing as Antonio and his merry friends, and makes you feel his importance throughout the play.

"I cannot believe," he says, "that Shakespeare meant to represent in Shylock anything but a type. He wished to contrast the Christians and the Jews, and to do so he must take the most revolting type—the only type of Jewish character known at the time. Of course Shylock was a money lender. The Jews were not allowed to buy and sell and there was nothing left to do. Money in hand was easily seized, and when one is continually on the street, never knowing where one will be sent at a moment's notice, and utterly at the caprice of these in power, it is wise to have one's possessions in a convenient place for instant departure.

"The Jew character is naturally revengeful and this is forcibly brought out by Shakespeare. Shylock is the incarnation of the spirit of revenge, but it is a revenge for house and race and not for self.

"Take the story: 'Whatever Shylock is he is made so by his enemies. He is split upon, ridiculed, that he tries to read. Remember where he says: 'The villainy you teach me I will execute, and it shall go hard, but I will better the instruction.'

"Here is the key to Shylock's character. He is a profound, earnest nature, holding the Venetian spendthrifts in contempt, and when Antonio comes to him for aid and a bond is suggested by his friend there is no thought of exacting the penalty but of humbling his enemy. To compel the grand gentleman to bow to the despised cur—this is revenge worth while.

"But now comes a loss and a great one. His daughter, Jessica, runs away with another spendthrift Christian and takes with her her mother's famous jewels. Word comes of the prodigality of this child and his rage is lashed into fury as he can think of no revenge.

"The Jew Will Be Avenged."

"But," suggests Tubal, 'other men have luck. Antonio hath an argosy cast away.'

"And here the plot is completed. Now I will have my bond. Now I can revenge both my house and my race on the hated Christian. Now I will with my knife, and beware, oh, Christian! for if there be justice in Venice (which I dare not hope), the Jew will be avenged, and fully."

After I left the speaker I recalled with what emphasis he brought out the words "The Jew will be avenged." It was not Shylock for any personal spite, but the Jew—the race. Side by side in all ages the conflict has gone on. Race has struggled against race, and the great problem of retaliation and forgiveness have surged about blind justice. But after an interview with the new Shylock, one is apt to feel that the lady's scales were for once badly balanced.

display his high-class tenor voice in the role of Mark-Polo. Eugene Ormet will essay the title role of the Mikado. C. Stump, that of Pooh-Bah, and H. B. Marston will be Fish-Tush.

### The Curse of Good Looks.

Marie Dressler Says They Are Fatal to the Artist.

Asked recently to what cause she attributes the death of good stage material, Marie Dressler answered: "To the curse of good looks. The pretty young woman soon grows so conscious of her prettiness that she is forever thinking at what angle she shall present her face to the audience. Pretty faces have become the weakness of the public, so you can forgive the young women their anxiety. But it's fatal to artistic self-forgetfulness just the same. Fancy me accomplishing anything if I make the appeal of prettiness to an audience. And yet my valet style of beauty is not a handicap, because I won't let it be. 'I realize there is no chance for me unless I rush onto that stage, bounce that audience up and down and amuse it. It's on the principle of throwing yourself up against a brick wall; in time, if you last, it will fall down. Now, Mr. Daily understood my utter dependence on hard work for reaching an audience. That is why he believed in me, and under his guidance I believe I could have met his expectations, but not without it—although I do believe that Mr. Balaban could accomplish with me what I might have.'"

In three years Miss Dressler will say farewell to the stage.

"I have been on it one hundred and sixteen years," she said, "and I feel every year of it. In three years you shall see me a busy builder and doing

work that will last. The charm of the stage does not last with people of stability. The awful lack of legitimacy never was an institution as legitimate as the stage. How clouded and vague its origin is! What does it lead to and, by the same token, what does it date back to? Did you ever think what it would be to do your life work on a heart, your knowledge as much as you do. Well, in most cases that's the environment of the actress who at least thinks she can think."

### "The House of Silence."

Hackett's New Play Produced With Pronounced Success.

"The House of Silence," a new play by Herman K. Vile, with J. K. Hackett as the star, was produced at the Nixon Theater, Pittsburgh, Thursday night, May 18. The play shows Mr. Hackett in an entirely new character, that of a low-visaged, murdering Britanny peasant, and gives him a role which permits of some fine melodramatic movements.

The story of "The House of Silence" deals with M. Gravin, an old recluse painter; his young wife, Beatrice; a servant, Victor, and a young American painter, Paul Gregory. It is in four acts. In the prologue the servant, Victor, indicates his love for his young mistress and she repels his inferred advances. The servant, thinking freedom from the aged husband would bring the wife nearer him, shows the old painter off a cliff. In the play the story of the servant's love is continued. Seven months are presumed to have elapsed and Victor is the gardener of the House of Silence, which the superstitious folk look upon as a place unhallowed. In this house resides the widow, who keeps herself in the air and the servant. One day she dresses in the peasant costume and mingles with the village folk, meets the artist and prevails upon him to hire a bit of her garden as a studio, for she needs the money for food.

The servant resents the appearance of the artist, who eventually discovers who the traitor of the House of Silence really is. He falls in love with her and after baring the servant out of the walled yard during a storm, secures admission to the house and to the woman's sitting room. There they plight their troth. The servant manages to effect an entrance and comes into the room. There is a struggle and the woman clings to the young artist. In a fit of rage the servant grabs a scythe and just as he is about to kill them both a friendly bolt of lightning comes through the window, strikes the scythe blade and kills the servant.

Mr. Hackett played the part of Victor, Charlotte Walker was seen as Beatrice, and Paul Gregory, the American artist, was played by Mr. Seelye. Other in the cast were Sam B. Hardy, Harold de Becker, Peter Lang, George Dickson, Flora J. Bowley, Eleanor Sheldon and Florence Craig.

### Boucicault Beaten.

Joe Weber Too Much for Him in Repartee.

Aubrey Boucicault prides himself on being inherited not only his histrionic ability from his celebrated father, but his aptness at a repartee. For this reason he tries not to leave himself open for a "come back" from anyone else. The night of the recent John L. Sullivan "fight," however, he fell before the wit of Joe Weber.

"Well, what do you think of that?" he cried. "Old John L.'s come to life again and kicked a fellow named McCormick."

"What?" exclaimed Weber. "Yes, sir," reiterated Boucicault, "the people got so excited they yelled and cheered, threw their hats in the air and broke up all the furniture in the place from sheer delight."

"All the furniture? Where did you say it was?" from Weber. "Grand Rapids, Mich.," replied Boucicault.

"Then, it's a lie," said Weber, and walked away, leaving his leading man guessing. Suddenly it dawned upon Boucicault that he had broken up all the furniture in the place from sheer delight.

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age of her convictions. And, perhaps, after all, it was only coincidence. "We were rehearsing the beautiful but unsuccessful play 'Juana,' which had been written especially for the great Polish actress by the dramatist, Wilis. On the night before the opening, as is customary, we had a full dress rehearsal. After the regular performance of 'Romeo and Juliet,' which we were then playing, Miss Ward, who enacted the role of the jealous rival of Juana, came onto the stage in the second act with a very handsome peacock feather fan hanging from her wrist.

"Immediately there was a general outcry. I never saw such an indignant lot of people, even in the old barn-storming days ten years earlier, from carpenters and scene shifters to Modjeska and Barrett themselves. But Miss Ward persisted in using the fan, and laughed at what she called their stupid superstition.

"The following evening the fan was nowhere to be found, and Miss Ward's anger was great. The play was, on the first night, an enormous success. People stood up and waved their handkerchiefs in all parts of the theater in their excitement. But this was only for the first night. The second it fell flat, and at the end of the week it was taken off. It was the last week that Barrett and Modjeska played together and their last week at the Court Theater. The company was broken up and dispersed and never came together again. A little less than a year later the theater was burned to the ground, and when the workmen were clearing away the debris they found in the ruins of the chimney of the green room the remains of a peacock feather fan. The theater was never rebuilt. Miss Ward went to fulfill an engagement in Australia, and before the year was ended fell ill and died of pleuro-pneumonia.

"A strange series of coincidences, of course," was his closing remark, and I agreed with him.

### Her Likes and Dislikes.

Lillian Russell Makes Frank Answer to Numerous Leading Questions.

A writer on a Western newspaper recently interviewed Lillian Russell on the subject of her somewhat extensive likes and dislikes. The star of "Lady Teazle" replied frankly to all the ques-

### AMUSEMENTS.

COLUMBIA. Week Commencing MAY 29 Monday Evening  
First Time in This City of the Greatest Empire Theater Success.

MRS. DANE'S DEFENSE  
MR. GUY STANDING  
As Sir Daniel Cartwright  
(Original Part)  
MISS CHARLOTTE WALKER  
As Mrs. Dane  
PRICES:  
Evenings, 25c, 50c, 75c  
Matinees, 25c and 50c

A car ride and a visit to  
Fink's Ice Cream and Soda Parlors  
With Music in Attendance  
2922 M St. Ave. cars pass the door. Ice cream, all flavors, delivered, \$1.00 gallon.

Lafayette Theater.  
"Mikado"  
FRIDAY EVENING, JUNE 2, 8:15.  
"Martha"  
TUESDAY EVENING, JUNE 6, 8:15.

POPULAR SUMMER PRICES, 50c and 75c.  
Box Seats, 75c. On sale to T. ARTHUR SMITH'S, Sanders & Stayman's.

ACADEMY OF MUSIC  
DEORATION DAY ONLY, at 8:15 P. M.  
DON'T MISS IT.

The Famous Humorous Drama, "The Love of a Jewish Woman," by Jos. Lattner.  
A notable presentation by a select cast of the leading Philadelphia and New York Jewish actors. PRICES, 25c, 50c, 75c, & \$1.  
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CONCERT BY THE  
Nordica Mandolin, Banjo and Guitar Clubs

WALTER T. HOLT, Director.  
H. BERNARD GALLAGHER, Assistant.  
Assisted by Mr. GEORGE H. O'CONNOR and the COLUMBIA QUARTETTE CLUB.  
Soloists: Miss E. Bond, Soprano; Mrs. Adelaide Lynham Humphrey, Contralto; Mr. Douglas G. Miller, Tenor; Mr. Herbert D. Lawson, Bass. Dr. J. W. Bishop, Director and Accompanist.

THURSDAY, JUNE 1, 1905, 8 P. M.  
CARROLL INSTITUTE HALL,  
10th st., bet. New York ave. and K st.  
RESERVED SEATS, 50c, on sale Washington College of Music, 1229 F st. n.w.

AFTERNOONS, 2:15. EVENINGS 8:15.  
KERNAN'S  
Matinees Daily.  
MONDAY AND ALL WEEK

WATSON'S  
ORIENTAL  
BURLESQUERS  
25—Charming Souhaites—25  
8—Funny Comedians—8  
2—Clever Burlesquers—2

"The Japanese Honeycomb"  
W. B. Watson as "Levy the Peddler."  
"Krausmeyer's Alley"  
W. B. Watson as "Krausmeyer."  
Jeannette Dupre as the French Chansonette.

Grand Concert by Section of  
U. S. MARINE BAND  
Nightly throughout the season, including Sunday.  
Dancing nightly. Sundays excepted.

SPACIOUS PAVILION.  
Admission Free

Next Week—Wine, Woman, and Song.

tions asked, the result being the following catechism:  
Your favorite virtue? Honesty and respectability.

Vice you most dislike? Lying. I hate a liar.

Your favorite character in history? Queen Elizabeth.

Your favorite motto? Never mind. It'll be the same a hundred years hence; or, it will all come out in the wash.

Your favorite name for a man? Any that isn't a silly name. John has always been my favorite.

Your favorite employment? The show business, and the more of it the better.

Your favorite amusement? Riding—horseback, motor car, yacht, trolley car, horse, ferry boat, or elevator. I want to be on the move.

Your favorite flower? The American Beauty rose, because it is the most expensive.

Your favorite color? Blue, when it is confined to my clothes and the sky. Otherwise, orange.

Your favorite book? Anything left us by old Marcus Aurelius.

Your favorite song? The one that goes best.

Your favorite poet? Homer, whose Iliad has been plagiarized by every chronicler since his time.

City in which you would rather live? New York. I'm used to it.

Your favorite language? The English, because my friends can understand it.

Your present state of mind? Perfectly tranquil, thank you.

Your idea of perfect happiness? To have all the money I want to spend and to live where I please.

Your idea of perfect misery? To be broke all the time.

Press Agents' Genealogy  
W. A. Brady's Criticism Provokes Reply Showing Him in the Wrong.

Certain recently published utterances by William A. Brady on the low standard of intelligence in the business department of the stage, has roused the wrath of the press agents, at whom he particularly aimed, saying that the business end of the theater seemed to be a sort of cesspool to catch all the men who have been failures at everything else. One of the press agents, in reply, submits the following:

"Here are the previous occupations of some successful theatrical business men:

Excursions.  
Excursions.  
Excursions.

Special \$3.50  
Memorial Day  
EXCURSION  
To OLD POINT  
and NORFOLK  
—via Norfolk & Washington  
Steamboat Company's superb  
steamers, leaving Monday,  
May 29, 6:30 P. M.  
Returning to city Wednesday morning.

Round-trip Tickets, \$3.50  
For steamers apply at office,  
foot of 7th st. Telephone, Main  
3750. Or General Ticket office,  
705 14th st., Colorado Building.  
Telephone Main 2290.

RIVER  
VIEW  
Sunday,  
May 28  
ANNUAL OUTING.  
D. O. Schwaz Ritter  
(Knights in Black)

CONCERTS BY RIVER VIEW ORCHESTRA  
Prize Bowling and All the Amusements.  
Take steamers from Seventh street wharf  
at 11 a.m., 2:45, 5:45 p.m.

TICKETS.....25 CENTS.  
my26-27

DECORATION DAY  
RIVER VIEW  
TUESDAY, MAY 30  
More amusements than all resorts about  
Washington combined.

RIDE THE CURVE  
RIDE THE LITTLE RIVER.  
RIDE THE TOM THUMB RAILWAY.  
RIDE THE PLEASURE CANAL.  
And all the other attractions.

Musical and Dancing All Day.  
NO CROWDING—TWO STEAMERS.  
Harry Randall and T. V. Arrowsmith will  
leave River View Wharf, foot 7th st., at  
10 a.m., 2:15, 5:30, 8:30, and 10:30 p.m.  
Returning, leave River View at 12:15, 5, and  
10:30 p.m.

FARE, ROUND TRIP: Adults.....25c  
Children.....15c  
my25-26

FOR MT. VERNON  
HOME AND TOWN OF WASHINGTON  
Daily, Sunday Excepted  
Steamer Charles Macalester  
Leaves 7th st. wharf at 10 a.m. and 1:45  
p.m., Sundays excepted.

DON'T FAIL to take the delightful trip up  
the Potomac and to Great Falls  
on mile yacht on SUNDAY, MAY 28, and  
MEMORIAL DAY. Boat leaves Aqueduct  
Bridge at 9 a.m. Round trip, 50c. For  
charter of mile yacht and steamer Louise apply  
to G. W. MASON, 1074 Jefferson st. n.w.  
Phone W. 55-M.

Charles B. Dillingham was a dramatic  
critic and well-known newspaper man.  
Bruce Edwards was a successful newspaper  
man in Hartford. A. Toxen Worm  
was a civil engineer in West Virginia  
and in Denmark before entering the theatrical  
business. Charles T. K. Miller  
was the editor of an Indianapolis newspaper.  
Channing Pollock was dramatic  
critic of The Washington Times. Will  
A. Page was dramatic critic of the  
Washington Post. Paul Willstach was  
an experienced writer. Wells Hawks  
was a Baltimore city editor. Wilbur M.  
Bates was a detective of recognized  
ability. W. F. Connor was a successful  
real estate owner and operator. James  
Forbes was a dramatic critic in Pittsburgh.  
S. S. Goodfriend was a life insurance  
agent for many years. Walter J.  
Kingsley was a war correspondent for  
the London Times. Lyman B. Glover  
was a well-known Chicago dramatic  
critic. And there are many others who  
could be mentioned."

### George Ade's Autograph

How It Brought Him in Touch With  
an Alabamian.

Celebrities are in constant receipt of many letters and requests for photographs, and George Ade, the successful playwright, is no exception to the rule. He has not kept track of the number of autograph fends that have written him nor of the tender missives received from feminine admirers, but the grand total is being added to every day. One of the queerest letters, received before Mr. Ade sailed for Japan, it bore an Alabama postmark and came from one who signed himself Benjamin Tyler. Mr. Tyler wrote in a most commendatory style, praising Ade's play, "The County Chairman," which, it seemed, he witnessed. The playwright wrote a perfunctory letter of thanks and the incident passed from his mind. Never having seen Mr. Tyler, Mr. Ade naturally forgot all about him. In a week's time the mail brought him a poster which read: "George Ade, Ade and My Friend, George Ade," by Benjamin Tyler. The closing scene came in Chicago as the humorist was on his way to New York. He had just reached his hotel, tired out from a trip across the continent, and was eager to get to bed.

(Continued on Page Three, this Section.)